2024

Number 2

NCNA *Journal*

NCNA Journal

Volume 50 2024 Number 2

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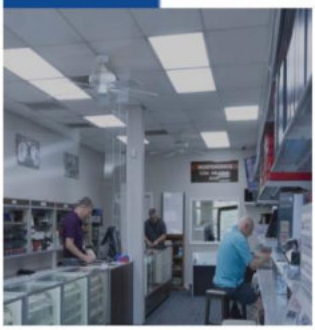

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NCNA Journal

The Official Publication of the North Carolina Numismatic Association

Volume 50 2024 Number 2

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The *NCNA Journal* is published four times per year by the North Carolina Numismatic Association. The opinions expressed in the articles published are those of the authors and do not necessarily represent the position of the North Carolina Numismatic Association or the Editor.

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Writing for the NCNA Journal

The *NCNA Journal* welcomes original articles on all facets of numismatics; articles related to North Carolina numismatics are particularly encouraged. Submission of previously published articles will be considered on a case-by-case basis; prior publication source should be noted at time of submission. The NCNA reserves the right to edit all submissions for length, format and/or content.

Digital copies of submissions are preferred; they should be sent via email to: ghcheek@earthlink.net. Typewritten articles are also accepted; they should be sent to: Greg Cheek, P Box 185, Yadkinville, N.C. 27055.

The inclusion of images in support of a submitted article is very much appreciated. Digital images of 300 dpi (or higher) are preferred. Files in JPG format are preferred. Please contact the editor before sending images in other formats. Questions regarding images should be directed to the editor. ***PLEASE NOTE: The copyright for all images submitted must be owned by the submitter; submission of images downloaded from the internet without prior permission is not acceptable.***

Authors of articles submitted are eligible for the NCNA's **Bason Literary Award**. It is given each year in recognition of outstanding contributions to the *NCNA Journal* and/or other numismatic publications.

Advertising in the Journal

Advertisement artwork should be submitted in "camera ready" digital form (300 dpi or greater) whenever possible; a clean business card can be submitted for one-third page ad requests. A $35 charge will be incurred if the NCNA is required to design an advertisement prior to its publication. Payment is due prior to the first insertion.

Advertising Rates

	One Insertion	Annual (4x)
One-Third Page	$20	$60
Half Page	$30	$100
Full Page	$60	$200
Back Cover (Full Color)	N/A	$300

Submission Deadlines for Articles and Advertisements

Issue 1 – February 1
Issue 2 – May 1
Issue 3 – August 1
Issue 4 – November 1

President's Message

The spring and summer have been very busy for me in 2024. With the distractions of life, sometimes our hobbies have to take a back seat. It has been especially challenging with the recent passing of my wife, Lois, after her 5-year battle with cancer. However, I have plenty to keep me busy, and feel very blessed to have a strong support network, many of whom are involved in numismatics. All of the cards and prayers sent my way have been much appreciated! I move on, though, as I start a new "chapter" in my life. The numismatic hobby continues to be important to me, and I value the friendships that can be found there. I know many of you feel the same and I look forward to your engagement in the NCNA, not only as a reader of the journal, but as a valued participant regarding the future of the hobby.

Speaking of which, it's time to **RENEW your NCNA membership!** Many of you have already renewed your 2024 NCNA your membership. If you have not done so yet, it is not too late! I encourage you to renew for 2024 (or beyond) as soon as you can so that you will continue to receive the NCNA Journal each quarter. Read "News from the Secretary and Treasurer" on page 7 for more information on joining the NCNA or renewing your membership.

We need your nominations for 2024 NCNA Officers and Board of Directors! As you know, each year the organization chooses officers and board of directors for the NCNA. Over the past few years, we've only had one nominee per position and as specified by our by-laws we have installed officers and directors by acclimation. I know there are many capable and willing folks out there. Help us connect with them by reaching out to and nominating someone for an officer or director position. Nominations for the following officer positions (each with a one-year term) are now being accepted for 2025; President, 1st Vice President, 2nd Vice President, Secretary, Treasurer. Nominations for three director positions (with terms through 2027) are now being accepted as well. Nominations must be received by August 1, 2024, and must be made in writing and either mailed or emailed to NCNA Secretary Bill Graves at: William Graves, PO Box 1068, Lewisville, NC 27023, *bgraves180@aol.com.*

We need your nominations for 2024 NCNA Awards! As you know, each year the NCNA presents the following awards to recognize the contributions and achievements of outstanding individuals in the hobby. Danny Freeman, chairs the committee which reviews nominations and selects recipients of the awards. Please review the awards below. Send your nominations to Danny at *southerngoldcoins@yahoo.com*. All nominations for awards must be received by August 11.

- ***John Jay Pittman Award -*** This is the prestigious NCNA "Numismatist of the Year" award. The award is given in recognition of outstanding and enduring contributions to numismatics in North Carolina.
- ***Forrest & Tessie Michael Volunteer Service Award -*** This award is given in recognition of outstanding volunteer service to benefit numismatics in North Carolina through local clubs.
- ***Bason Literary Award -*** This award is given each year in recognition of significant contributions to numismatic education through published works.
- ***Ted Hendrick Memorial Dealer Award -*** This award is jointly sponsored by the Raleigh Coin Club and the NCNA, and is intended to recognize an outstanding dealer who excels in service and quality, as well as a high level of ethics, energy, and enthusiasm.
- ***Young Numismatist of the Year Award -*** This award is given each year to a young collector (under 18) who is recognized for their outstanding contributions to the hobby, such as their leadership and engagement in their local club, passion for the hobby, and willingness to learn and help others.
- ***Lady Liberty Award -*** This is a new award for 2024 and will be given each year to honor women who have influenced, worked in, or mentored others on numismatics at the local club or statewide level.

More information regarding these awards can be found on the NCNA website at ***NCNA.club***.

We need your Exhibits and Presentations! Exhibits really help round out our convention in October! Please consider putting together an exhibit! It is not hard to do. Simply pick out some of your favorite items and show them. Cases are provided, and exhibitors are anonymous. The exhibit form can be found on the website. Our presentations are always interesting! Consider discussing and sharing your favorite topic! A PowerPoint presentation works well, we will have a computer and screen available. Of course, we are always available to help you get started with an exhibit and/or presentation. The most important thing is to have some fun sharing what you know about a topic of interest to you or what you collect! If you are interested, please email our exhibit and presentation coordinator, Paul Horner at *halfplatinum@gmail.com*.

Please consider our NCNA scholarships programs. They present excellent opportunities to enrich your numismatic journey:

- Also, if you are looking to expand your overall numismatic knowledge, please consider the **G. Dean Whisnant Memorial Scholarship.** This NCNA sponsored scholarship was established in memory of G. Dean Whisnant. The purpose of this scholarship is to

provide an individual with the opportunity to gain in-depth knowledge of numismatics through the American Numismatic Association's School of Numismatics Diploma Program. More information on the ANA's School of Numismatics Diploma Program can be found on the ANA website at https://www.money.org. Go to the NCNA website for the scholarship application form. Please email your application to me at ghcheek@earthlink.net or send via mail, postmarked no later than August 1, 2024 to NCNA, c/o Greg Cheek, P.O. Box 185, Yadkinville, NC 27055.

- Help a young numismatist connect with the **NCNA Young Numismatist Scholarship Program.** This NCNA program helps provide full tuition funding for one young collector each year to attend the ANA Summer Seminar held in Colorado Springs, Colorado. **Congratulations are in order for Stephen Bodnar, as he was awarded the 2024 scholarship**, and will be in attendance at the 2024 ANA Summer Seminar. We look forward to his post-seminar report! By the way, nominations for 2025 are already being accepted. Young collectors and their parents should consider this great opportunity. Local clubs are also encouraged to nominate deserving young club members as well. Please submit applications by the December 31, 2024 deadline in order to be considered for the 2025 ANA Summer Seminar. More information regarding the NCNA Scholarship Program can be found at **NCNA*.club/yn-program/programs/*** on the NCNA website. Email Bob Pedolsky, our NCNA YN Coordinator, if you have any questions regarding the scholarship application process or program at rpedolsky@carolina.rr.com.

Your ideas and suggestions are very important, and are always welcome. Please feel free to contact any of the NCNA officers and board members regarding the NCNA, local club efforts and overall promotion of the hobby. See page 50 for contact information for NCNA officers and board members.

We look forward to hearing from you!
Take care and happy hunting.
Greg

News from the Secretary & Treasurer

Halbert Carmichael has retired as the NCNA Treasurer, and **Fred Haumann has taken on the job of Treasurer** going forward. Bill Graves continues to serve as the NCNA Secretary.

If you have questions regarding payment of your NCNA membership, please email Fred at ***fjhstuff@yahoo.com***. Fred will take care of all incoming membership applications/payments and other financial matters for the NCNA.

Please direct all NCNA membership renewals and payments to Fred at following address: **Fred Haumann/NCNA**
PO Box 681
Bracey, VA 23919

Fred will pass along your membership information to Bill Graves, as Bill maintains the NCNA membership records. Bill is also available to assist you with inquiries regarding membership status. You can send him an email at ***bgraves180@aol.com.***

Fred and Bill want to thank all of you who have renewed your NCNA membership in 2024 already! **Please consider sending in your 2024 renewal as soon as you can so that you'll continue to receive the NCNA Journal**.

PLEASE NOTE: Look at the MAILING ADDRESS LABEL on your JOURNAL envelope! The label shows the year that your NCNA membership dues are paid through. **If it indicates 2023 or before, your membership renewal is due now**. If it shows 2024 or after, your membership dues are good

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Visit the NCNA Website at NCNA.CLUB

Notes from the Editor's Desk

Welcome to another edition of the NCNA Journal. We have a great mixture of familiar and new contributors in this issue of the NCNA Journal.

This time in ***The Ancient Guy***, Perry Siegel focuses on Greek mythological tales of Hades and the "underworld" with ***"Hadestown",*** employing great examples of ancient Greek coinage for illustration.

With his article entitled **"Three Cents in Silver – The Trimes"**, Paul Horner provides some behind the scenes insights into the US Mint's design and production of silver three-cent coinage in the mid-1800's.

Bob Pedolsky explores the numismatic connection with past and upcoming Olympic Games in this edition of ***Young Collectors News.*** Bob also shares some exciting YN news.

Doug Davis provides a very timely article on safety and security concerns for both coin collectors and dealers in a new column entitled ***"Looking over Your Shoulder."*** Doug is the founder and current president of the Numismatic Crime Information Center.

In ***"LESHER Referendum Dollars 1900-1901",*** Duane Higgins tells the fascinating story of Joseph Lesher's advocacy and pursuit of private issue of silver coinage in United States.

Bill Graves goes ***"On the Record"*** with an article on the usage of **encased postage** as a medium of exchange before, during, and after the Civil War.

Danny Freeman gets the spotlight this time in ***"Getting to Know Your Board".*** Perry Siegel highlights Danny's numismatic journey as a long-time NCNA Board member and regional ANA representative.

And finally, it's time to have some more fun with ***"Look it up in the RED BOOK".*** Watch out as there may be a few trick questions in this issue! The answers are included in this edition of the Journal as well.

I hope that you will take the time to read all of these articles. There is something here for everyone. I'd love to hear your feedback on them. I'm still looking for an article from you as well! Feel free to reach out to me if you need help with that.

I wish you the best in all of your numismatic endeavors!
Greg

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Hadestown

By Perry Siegel

The Tony Award winning musical, Hadestown, intertwines two Greek mythological tales. The basis for one of the most popular Greek legends shares the tragic love story between the renowned musician, Orpheus, and his wife, the nymph Eurydice. Their fates come face to face with the king of the underworld, Hades, and his queen, Persephone. Orpheus was the son of the Thracian king Oeagrus and the Muse Calliope. Commonly appearing on the reverse of the Roman Republican denarius shown below, Calliope was one of nine Muses. Apollo, whose head is depicted on the obverse, was the leader of the Muses, nine minor goddesses who presided over literature and the arts, particularly music and poetry. The Muse Calliope (literally meaning "Beautiful-Voiced") is seen here dressed in a flowing tunic and playing the lyre set on a column. This coin belongs to a larger series featuring all nine Muses, struck under the moneyer Q. Pomponius Musa, a series he minted as a pun on his name.

Orpheus shared his mother's vocal skills. He was a master poet, possessing a beautiful singing voice surpassed by no other mortal, and was proficient on the lyre which was given to him by Apollo, the god of music. The myth goes that Hermes, the messenger god, found a tortoise shell while he was out wandering and decided to make it into a musical instrument. He gave it to Apollo, who then taught Orpheus how to play it. Orpheus quickly became renowned for his musical abilities, and he mesmerized gods and mortals alike with his song. Orpheus's musical powers were so intense that the birds and animals, even trees and stones,

were charmed and drew near to hear his voice. At one point Orpheus joined the expedition of Jason and the Argonauts. The Argonauts were a band of heroes who sailed on a ship called the Argo in order to retrieve the Golden Fleece. On their journey, they encountered many challenges, including passing through the Symplegades - a pair of rocks that would crash together whenever anything tried to sail between them. According to legend, Orpheus played his lyre so beautifully that the rocks stopped crashing together long enough for the Argonauts to sail through safely.

Bronze drachm of Antoninus Pius struck in Alexandria, Egypt, portraying Orpheus seated on a rock, playing the lyre and charming numerous wild animals around.

Everyone who heard Orpheus play or sing fell instantly in love with him, including Eurydice. Orpheus and Eurydice got married and were living a happy life until tragedy struck. Eurydice was out taking a stroll, when a satyr tried to rape her. In her attempt to avoid him she fell into a nest of vipers and was fatally bitten. This event sent Eurydice from the land of the living to the shadowy kingdom of the underworld. Orpheus was distraught over the death of his beloved and started singing the most mournful songs. The nymphs and the gods began weeping upon hearing Orpheus' songs, and advised him to go to the Underworld and bring his wife back. He took their advice and with his singing and playing he charmed the ferryman Charon and the dog Cerberus, guardians of the River Styx, the border between the underworld and the land of the living.

Gold aureus under Caracalla displaying Pluto (Roman version of Hades) wearing a polos on his head, holding a scepter, and placing his hand over the three-headed dog, Cerberus.

Orpheus then descended into the land of shades and found his way to the very throne of Hades and his queen Persephone. His music was so enticing that all the inhabitants of the underworld were entranced, and the King of Darkness granted Orpheus' request to return Eurydice to the light of day. Hades set one condition, however: upon leaving the land of death, both Orpheus and Eurydice were forbidden to look back until they both had cleared the gates of Hades. The couple climbed up toward the opening into the land of the living, and Orpheus, seeing the sun again, turned back to share his delight with Eurydice. Orpheus had gazed upon Eurydice for the last time as she disappeared and her spirit sped back to the underworld forever.

The intertwined story portrays Hades falling in love with Persephone, the daughter of Demeter, and asking Zeus for permission to marry her. Zeus feared to offend his eldest brother by outright refusal, but knew also that Demeter would not forgive him if Persephone were committed to the underworld. In a political move, Zeus stated that he could neither give nor withhold his consent. This emboldened Hades to abduct Persephone as she was picking flowers in a meadow and carry her away to the underworld where she became his queen.

Hades dragging away protesting Persephone in a quadriga of horses, an overturned basked of flowers from the meadow below, struck on a cistophoric tetradrachm of Hadrian.

After the abduction of her daughter Persephone by Hades, Demeter searched for her everywhere, carrying two torches so that she could look into the dark places of the world in the hope of finding her daughter. Demeter is shown holding two torches in reference to her cult title Phosphoros ("Light-Bearer"). The medallion of Valerian I below shows Demeter holding a torch in each hand while riding a fantastic and fast (indicated by the veil that billows behind the goddess's head) chariot of winged serpents. This vehicle was normally associated with the demigod Triptolemus, who was nursed by Demeter and taught the secrets of agriculture so that he could pass them on to mankind. Triptolemus is seen below on this bronze tetradrachm from Philip II, naked except for chlamys fluttering backwards, in the afore-mentioned snake-drawn cart, scattering seeds with his raised right hand.

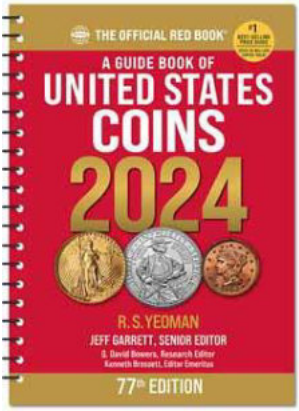
Orpheus returned to Thrace after his failure to retrieve Eurydice from the underworld. His tragic life ended when he was killed by maenads who could no longer endure his excessive mourning for his dead wife. The captivating music and journey to the depths of the underworld in the play, Hadestown, portrays the tragic tale, but also reminds one of the many beautiful and fascinating scenes displayed on ancient coins.

All images courtesy of Classical Numismatic Group.

On the Cover for this issue of the NCNA Journal …

This could be the core of a *Capped Bust Type Set* (except for the dollar!)
All of the coins shown were designed by John Reich, except for the dollar by Robert Scott. There are no capped bust dollars, so the Mickley specimen of the 1804 dollar will have to suffice. From top left and clockwise: Classic Head Large cent, dime (two types), 1808 quarter eagle (the rarest of three design types), Classic Head large cent, bust dime (two types), half dollar (four or five types), half eagle (earliest of two types), and the quarter dollar, the earlier of two types. The large cents and half dollars are plentiful, and common dates of the others can be found easily. Adding just one or two nice capped bust coins really makes a collection shine!
See "*Join The Club"* on page 46 for an introduction to the different specialized numismatic clubs and societies. This issue serves as an introduction to the ***John Reich Collectors Society (JRCS)***. (By Paul Horner & Greg Cheek with all images courtesy of Heritage Auctions. Information on the JRCS is courtesy of the JRCS website: ***JRCS.org****.)*

Look it up in the RED BOOK



Look it up in the RED BOOK" is a column that will test your knowledge of U.S. coins using R.S. Yeoman's well known "A Guide Book of United States Coins - **THE OFFICIAL RED BOOK"**. The intent of this column is to challenge journal readers with questions that can be answered in this great reference on U.S. coins. Just for fun in your spare time, see if you can find the answers to the ten questions below. The correct answers for them can be found on page 43 in this edition of the NCNA Journal.

1. "Who" was the model for the buffalo on the Buffalo Nickel?
2. How many states are represented on the Kentucky Tokens?
3. What coin is well known for its "Reversed N?"
4. Who was *King Kamahameha III* and what coin is he found on?
5. Why are some silver dollars called *Morgan Dollars?*
6. Which has more silver: a Trade dollar or a Morgan silver dollar?
7. Most of the modern quarter sets included 5 designs per year. Which series had 6 designs and in which year?
8. How can worn *Variety 1* and *Variety 2* Standing Liberty quarters easily be told apart?
9. What is the rarest gold dollar?
10. How many Confederate Half Dollars were originally struck?

The ***2024 Edition of the RED BOOK*** can be purchased at most coin shops and coins shows.

Are you a young numismatist or do you know a young numismatist who might be interested in applying for the

NCNA YN Scholarship?

Please contact Bob Pedolsky, NCNA YN Coordinator:

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Three Cents in Silver: The Trimes

Paul Horner

Trimes was a term invented by Mint Director James Ross Snowden and only used by coin collectors. *Fish Scales* was the derisive term used by the public. {*Breen*, p. 271}

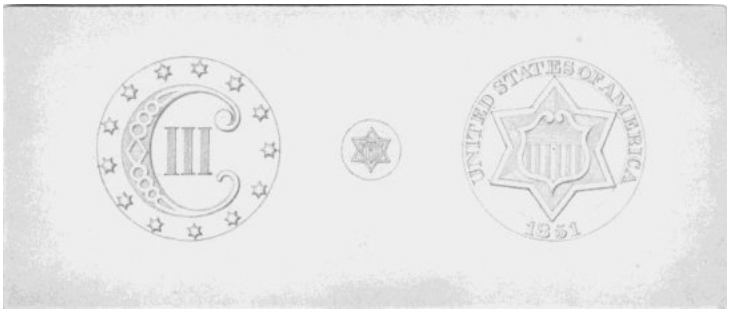
Quick Quiz: Which US coin is the smallest?
The type 1 gold dollars of 1849-1854 have a diameter of 13 mm and weigh 1.672 grams. All three-cent silvers have a diameter of 14 mm, the coins of 1851-53 weigh .80 gram and 1854-1873 weigh .75 gram.
So, you decide!

1849 was last year of bi-metallism in United States. The California gold rush was undervaluing gold and silver was appreciating. The mint was having to pay more for silver than the resulting face value of the coins produced. Naturally, silver coins were disappearing from circulation and by 1850 most silver was gone from circulation. By early 1849 the trouble with silver was already apparent and the first 3 cent patterns were struck. A discussion of the economic and precious metal problems of the early 1850s is outside of the scope of this article. Readers are referred to the bibliography where extensive coverage of the topic can be found.

The first silver 3 cents were struck using an 1849 half-dime obverse. "3" is Judd-111[1] struck in silver/copper 50:50. J-112 "III" was struck in silver/copper 60:40. Mules were made utilizing both reverses.

The first three-cent silver patterns used an 1849 half-dime obverse die, two very simple reverses and two proposed billon alloys. These were struck to show the appearance of the different alloys and were not design proposals. A letter of February 2, 1849 from W.E. Dubois[2] to Matthew Stickney[3] in the Peabody Essex Museum relates to these patterns: *"I send a sample of a three-cent piece, half silver and half copper; I do not believe it will be adopted, but if it is the dies will be different. There was another alloy of 60 percent silver, with III on the reverse; I could not spare you both as only 12 or 15 of each were struck."* The 1849 trimes were restruck in the 1850s and possibly as late as 1868. The originals

reportedly used the obverse of Valentine-4[4] and are of correct weight. Restrikes of 1850s and 1868 used either the V-8 obverse or another obverse die not originally used for half dimes. The J-112 coins (III reverse) can be found with the reverse oriented at 0 or 180 degrees. Without weighing and X-ray fluorescence, separating originals from restrikes is problematic. All the 1849 patterns are rare with about a dozen known of each variety. They are all quite popular (read expensive) with three cent collectors, pattern enthusiasts and Liberty Seated aficionados vying for examples.



Pencil drawing of the Longacre design for a three-cent coin.
Image courtesy Library Company of Philadelphia

Silver three cents were authorized by the *Act of March 3rd, 1851.* The act called for an alloy of .75 silver/ .25 copper, to weigh 12 .375 grains, and to be legal tender for 30 cents and under. In early 1851 James B. Longacre[5] made sketches and struck several trial pieces. These were sent to Mint Director Patterson and to Treasury Secretary Corwin[6]. In a letter[7] to Corwin, Longacre describes his design: "…For the obverse I have therefore chosen a *star* …bearing on its Centre the shield of the Union surrounded by the legal inscription and date. For the reverse, I have devised an ornamental letter C (possibly as an abbreviation for

Left: The 1836 gold dollar pattern (Judd-67) of Christian Gobrecht.
Right: 1850 pattern (Judd-125) for the 3 cents silver by Franklin Peale. He utilized puncheons earlier used by Gobrecht on his gold dollar. Judd-125 is not rare as patterns go; Rarity 4 with 76-200 extant all struck in silver. They come up for sale on a regular basis.

"cents") embracing the Roman numeral III, the whole encircled by the thirteen stars…" *None of these patterns struck by Longacre are definitively known today.*

The then current ½ real Mexican Cap and Rays is 16 mm in diameter vs. 14 mm for the US 3 cent silver coins. The Peale three cent design could have been easily confused with the Mexican coins. That happened later with the "double dime" (20 cents) and the Susan B. Anthony dollar ("Carter Quarter".)

Franklin Peale[8] created his own design for a three-cent silver. The 1850 Peale *Cap and Rays* coin was similar to 1836 gold dollar pattern of Christian Gobrecht and it also resembled the then current Mexican ½ real[9]. Peale also submitted his design to Mint Director Patterson. There was animosity between Peale and Longacre. Peale was operating his own medal manufacturing business in the Mint drawing Longacres ire and Peale thought little of Longacre's die sinking abilities. Both were proud men, each wanting his own design to be chosen- "…*the said coin shall bear such devices as shall be conspicuously different from those of other silver coins, and of the gold dollar…" (Act of March 3rd 1851) Did* Chief Engraver Longacre have this clause inserted in the act to help ensure that his own design would be used? Patterson submitted both the Peale and Longacre three cent coin designs to Secretary Corwin on March 25th, 1850. Patterson recommended the Longacre design, *"…his present official position makes it manifestly desirable that it should be accepted…"* Officially, coin design *was* the Chief Engravers job. On the 26th a reply from acting secretary Hodge was received that the design from the "new dies" (Longacre's *Star*) had been approved and the "old dies" (the Peale *Cap & Rays*) design was rejected.

The Longacre Patterns

None of the 1851 Longacre patterns are known or listed in the literature. However, an 1851 proof graded PR-66 by PCGS[10] is recorded, formerly of the famed Eliasberg collection. It is possible that this coin was one of the "originals" struck by Longacre and sent up the chain for approval. *Breen:* "*Only 4 proofs known, apparently made to celebrate inception, June 30, 1851."*

The only Longacre trime pattern listed is dated 1853 in silver, being the type of 1854: Judd-153. It was listed as lot 2184 in the Elliott Woodward sale of the Joseph Mickley Collection in October 1867, where it was purchased by Joseph N.T. Levick for only 25 cents. Taxay in *Scott* p. 213 references EP172 Trime with a notation by Mickley which accompanied the coin: "*Coined April 10th, the first coinage of this denomination of standard silver; none issued for some time after." Breen* (p. 272) States that this coin was reportedly at the 1952 ANA convention in New York. This coin is believed to be unique and its present whereabouts is unknown. If you find an 1853 trime with the olive branch and arrows, then you have hit the jackpot!

A pair of white metal trial strikes is recorded: An 1851 dated obverse die trial in white metal, Judd-A-1851-2 was lot 2206 in the W. Elliot Woodward May 1863 auction sale, now untraced. *Pollock* lists a white metal die trial of 1852, P-3110.

Off metal strikes are often referred to as a "die trials" or "trial pieces" but they are known to have been made for inclusion in off metal sets of coins. Sets of minor coins and larger sets including gold coins were struck in copper, aluminum and rarely nickel, housed in custom cases and sold to well-placed collectors at the mint. Very few intact off metal sets have survived, as most have been broken up for their individual coins. Off metal strikes are known for the circulation design of silver trimes: Copper: 1863, 64, 65, 67, 69, 70, 71, 72, 73. Aluminum: 1863, 64, 68, 69, 70, 71, 72, 73 and Nickel: 1864, 69, 70, 71. A unique 1870 trime in brass (may actually be golden toned copper) is the Judd-804a with a plain edge.

"This glaze-surfaced card is .35 mm thick and measures 85 mm wide by 50 mm tall. It is embossed with the lettering and design elements raised. After the dies struck the cardboard, a bronze-gold ink was applied to show the high relief."
Image Courtesy of MikeByers.com

There is one other very interesting *Impression* of the 1851 three-cent coin. In the 1850s, George Nesbitt was contracted to supply imprinted postal stationery to the Post Office Department. He was looking for a suitable 3¢ die for embossing. James Longacre sent him one of these cards with the obverse and reverse of the 1851 three-cent piece. Two examples are known, one is in private hands and the other resides in the collection of the Library Company of Philadelphia. This piece is listed in the 9th edition of *Judd* p. 296 as J-A1851-1. More information on these pieces is found on the Mike Byers and Library Company of Philadelphia websites.

Top: Reverses: Type 1: No olive sprig nor arrows. Types 2 & 3 with olive branch and bundle of three arrows. Bottom: Obverses: Type 1 no border around star, Type 2: two borders around star, Type 3: one line around the star.

A Few Comments on Trimes

Your author is not a "date collector" of any series, so to avoid embarrassment, comments on that subject shall be left to others.

Type 1 1851-1853 was composed of .80 gram, .750 silver, .250 copper giving .600 gram of pure silver. Three cent silvers of 1851-1853 were the first legal tender coins with an intrinsic value (2 ½ cents) lower than the face value (3 cents.) 1851-O was the only branch mint coin of the entire series. The 1851-O is scarcer than either of the Philadelphia coins, but it makes an outstanding type piece. Look for a double punched "O". In 1852, 6 Pairs of dies were sent to New Orleans, but no coinage resulted.

Type 2 1854-1858 had a two-line border around the star. The act of February 21, 1853, changed the silver standard of the coin to .900 silver, .100 copper and the weight to be 3/50 of the weight of the half dollar (.75 gram or .675 gram of pure silver.) In other words, the face value was

now in line with other silver coins. A sprig of olive and a bundle of three arrows indicate the change in the silver content of the coin. Collecting a date set of type 2s may be hindered by the scarcity of higher grade 1854 & 1855 coins. The Flynn book has plenty of quaint varieties to look for.

Type 3 1859-1873 had a one-line border around the star and the coins' silver standard remained the same. The design was presumably changed to improve the striking quality. The letters are thinner and spaced further apart and the date numerals are some of the smallest used on any coins. Putting together a nice date set of these little gems requires healthy resources and possibly getting the spouse on board. The most common dates are 1859-1862, so a coin for type may be all that is necessary. For the later dates, the proofs are much less expensive than high grade uncirculated coins: proofs were saved, business strikes were spent. Flynn refutes the overdates listed in the Red Book. On July 10th, 1874, the Philadelphia mint melted over 74,000 trimes along with quantities of other uncurrent silver coins and many unsold proofs. This accounts for the great scarcity of many dates.

Counterfeits

There were contemporary counterfeits made to circulate, many dated 1859-1862 and made of German silver or other base metal. The Flynn book shows and describes many. A sly collector may be interested in adding one to the hoard, just stay under the Secret Services' radar.

One Last Trime!

The last design of a silver trime was made only in pattern form. The obverse is William Barber's[11] *Seated Liberty* paired with the reverse of the circulating coin. This 3 cent was struck in 6 versions: silver, copper and aluminum and all three with either reeded (RE) or plain (PE) edges (Judd-796 through 801.)

1870 was the most prolific year for pattern coins with over 250 varieties. Among them William Barber's *Seated Liberty* design appeared on all silver denominations from 3 cents through one-dollar coins. J-796 is shown here.

All varieties are rare per the www.US patterns.com website:

- J-796 silver 6 known, some on half dime planchets, PE
- J-797 silver 6+ known half dime planchets RE
- J-798 copper less than 12 known PE
- J-799 copper just over 12 known RE
- J-800 aluminum 3 or 4 known PE
- J-801 aluminum 2 or 3 known RE

Footnotes

1. Judd or J- numbers of pattern coins will be used throughout. Judd refers to catalogue numbers found in *United States Pattern, Experimental and Trial Pieces* by J. Hewitt Judd, M.D.
2. W.E. DuBois (William Ewing, 1810-1881) Assayer of the United States Mint and curator of the Mint Cabinet. He was the co-author, along with Jacob Eckfeldt, of the 1843 "Mint Manual" of coins.
3. Matthew Stickney (1805-1894) of Salem, Massachusetts formed one of the most important coin collections of the 19th century. He is perhaps most well-known for his trade to the US Mint of a 1785 Immune Columbia stuck in gold for an original 1804 silver dollar: the Stickney-Eliasberg specimen.
4. Reference to *The United States Half Dimes* by Daniel W. Valentine, 1931.
5. James Barton Longacre (1794-1869) was the 4th Chief Engraver of the United States Mint. He designed many of the circulating coins of his day, along with many pattern coins and medals.
6. Thomas Corwin (1794-1865) was a Whig Senator from Ohio. He resigned to become the Secretary of the Treasury under Millard Fillmore from 1850-1853. He was also known as "Wagon Boy" after serving as a wagon boy in the War of 1812, and "Black Tom" for his swarthy complexion.
7. *Papers of James B. Longacre*, Library Company of Philadelphia
8. Franklin Peale (1795-1870) was an official in the US Mint from 1833-1854. He was instrumental in improving the minting machinery including steam powered coining presses. In 1836 he was the Melter and Refiner and became the Chief Coiner in 1839. Peale ran a medal making side business using Mint equipment. Conflicts with Chief engraver Longacre and Melter and Refiner Richard McCulloh eventually led to his dismissal by President Franklin Pierce in 1854.
9. The Mexican (Spanish) ½ real was often called a "fip" a corruption of 5 ½ pence, and the "Levy" was the 1 real coin, a slurring of 11 pence. Both terms are from early colonial Pennsylvanian slang. These coins

were heavily discounted when sold to the mint for bullion: Levys paid 10 cents and fips brought 5 cents (the nickel wasn't invented yet.)
10. There is controversy that this coin is not a true proof but more accurately a specimen strike. See the Reynolds/*Coin Week* reference.
11. William Barber (1807-1879) was the 5th Chief Engraver of the US Mint. He designed the Trade Dollar and the reverse of the 20-cent piece. He designed many pattern coins and over 40 mint medals. He was the father of the 6th Chief Engraver Charles Barber.

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- www.mikebyers.com Mike Byers website includes patterns, mint errors and the three cents on card. Highly recommended!
- ***https://librarycompany.org/makinganimpression/section3.html***
- Library Company of Philadelphia
- ***www.uspatterns.com*** A comprehensive website on pattern coins.

Note: All images are courtesy of Heritage Auction Galleries unless otherwise noted!

COIN SHOW CALENDAR

Shows are subject to change or cancellation. Check for updates on the NCNA Website prior to attending: www.NCNA.club

NC

Aug. 10-11 **Sa: 10a-5p** **Su: 10a-3p**	**Statesville, NC** *29th Annual Iredell-Statesville Coin Club Show* Statesville Civic Center 300 South Center Street, 28677 Contact: Bill Brewer - 704.450.1639
Sept. 14-15 **Sa: 10a-6p** **Su: 10a-4p**	**Raleigh, NC** *Rare Coins of Raleigh Coin & Currency Show* NC State Fair Grounds, Martin Bldg. 4285 Trinity Road, 27607 Contact: Brian DeBartolo– 919.790.8544
Oct. 4-6 **Fr: 10a-6p** **Sa: 10a-6p** **Su: 10a-3p**	**Concord, NC** ***66th Annual NCNA Convention and Coin Show*** **Cabarrus Arena and Events Center** **4751 Highway 49 North, 28025** **Contact: Perry Siegel – 704.488.4787**
Oct. 19-20 **Sa: 10a-5p** **Su: 10a-4p**	**Jacksonville, NC** *Jacksonville-Camp Lejeune Coin Club Show* Hilton Garden Inn 1016 Jacksonville Parkway, 28546 Contact: Calvin Lindsey – 910.548.3963
Nov. 23-24 **Sa: 10a-5p** **Su: 10a-3p**	**Raleigh, NC** *Carolina Coin & Stamp Show* North Carolina State Fairgrounds, Kerr Scott Building 1025 Trinity Road, 27607 (note change in venue) Contact: Clayton Brewer – 910.574.4635

SC

Jul. 26-28 **Fr: Noon-5p** **Sa: 9a-5p** **Su: 10a-3p**	**Charleston, SC** *Low Country Summer Coin Show* Exchange Park Fairgrounds 9850 Hwy. 78, 29456 Contact: Richard Smith – 843.797.1245
Sept. 20-21 **Fr: 9a-5p** **Sa: 9a-3p**	**Camden, SC** Camden City Arena 420 Broad Street, 29020 Contact: Jeff Cooper – 803.713.5311

Attention show promoters!

Send in your show information for the NCNA Journal to ghcheek@earthlink.net at least four months ahead of time.

Oct. 12 **Sa: 9a-5p**	**Florence, SC** *Pee Dee Area Coin Club Annual Coin Show* Florence/Darlington Technical College – SIMT Building 1951 Pisgah Road, 29501 Contact: Ronnie Westbrook – 843.616.4824
Oct. 24-26 **Th: 10a-6p** **Fr: 10a-6p** **Sa: 10a-4p**	**Greenville, SC** ***52nd Annual SCNA Convention and Coin Show*** **TD Convention Center** **1 Exposition Drive, 29607** **Contact: Marc Kosanovich – 864.275.3204**
Nov. 1-2 **Fr: 10a-5p** **Sa: 9a-4p**	**Columbia, SC** *Midlands Coin Club Fall Coin Show* Medallion Conference Center 7309 Garners Ferry Road, 29209 Contact: Mike Smith – 803.250.5610
Nov. 23 **Sa: 9a-5p**	**Sumter, SC** *Sumter Coin Club 21st Annual Coin Show* Bethesda Church of God Fellowship Hall 2730 Broad St., 28150 Contact: Jeff Goodall – 704.254.7705

VA

Jul. 27-28 **Sa: 10a-5p** **Su: 10a-4p**	**Annandale, VA** (also, Dec. 9-10) *Annandale Coin Show* Northern Va. Comm. College, Ernst Comm. Cultural Center 8333 Little River Turnpike, 22003 Contact: Wayne Herndon – 703.385.0058
Aug. 24-25 **Sa: 9:30a-5:30p** **Su: 9:30a-3:30p**	**Salem, VA** (also Nov. 2-3) *Salem/Roanoke Valley Coin Shows* American Legion Post #3 710 Apperson Drive, 24153 Contact: Will Camp – 540.943.2267
Sep. 26-28 **Fr: 10a-6p** **Sa: 10a-6p** **Su: 10a-2p**	**Richmond, VA** ***65th Annual VNA Convention & Coin Show*** **Exhibition Hall, Richmond Raceway Complex** **600 E. Laburnum Ave., 23222** **Contact: Richard Schornak – 757.659.0235**
Oct. 11-12 **Fr: 10a-6p** **Sa: 9a-5p**	**Virginia Beach, VA** *Virginia Beach Coin Show* Virginia Beach Convention Center 1000 19th Street, 23451 Contact: John Kolos - 757.331.1530

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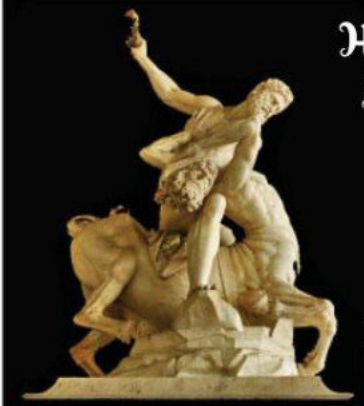

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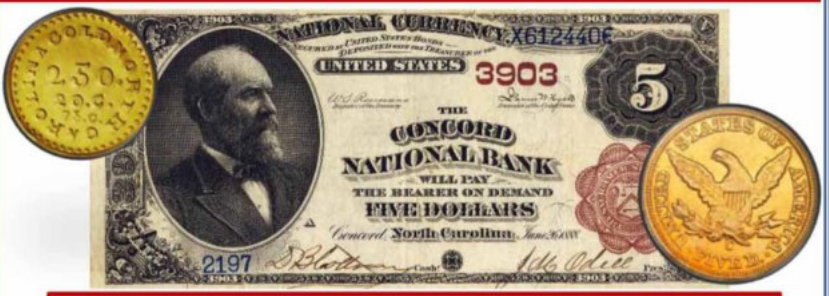

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Young Collector's News

By Bob Pedolsky

Summer Fun Indoors and Outside

Hello YNs of all ages. We have wonderful news! NCNA has awarded its first YN scholarship for the ANA Summer Seminar. Congratulations to Stephen Bodnar who had a well-rounded resume to win the award! We are looking forward to the report on his adventures at the Summer Seminar.

For all YN coordinators it is time to **submit your candidates for "YN of the Year."** Please send your nomination and supporting information to my email address rpedolsky@carolina.rr.com.

This summer, the Olympics will be held in France. With that being said, let us expand our horizons and celebrate with coins and outdoor activities. I remember in high school (a very long time ago) in gym, actually throwing a discus. I don't think it went very far, and I know I didn't look like the Olympian who was on the 1983 Los Angeles Olympiad silver dollar that Elizabeth Jones designed. But who cares! I had fun and now it's a wonderful coin to have in my collection. Next are the 1992 summer Olympics that were also held in France. There was a young lady depicted on the commemorative half dollar preforming gymnastics. Personally, I am not a big fan of gymnastics. But if you are, it is a great coin and if you participate it will get you into wonderful condition! Growing up in Queens, New York we were playing softball because all the fields around me were made of concrete not grass. So, as far as I was concerned, baseball and softball were the same! That there is a pitcher on the silver one-dollar coin, and I pitched softball, that makes it close enough to be added to my collection.

The Atlanta Centennial Olympic Games coins that were minted in both 1995 and 1996 will give you plenty of opportunities to get out and play. Coins depicting athletes playing basketball, baseball, swimming, soccer, gymnastics, track and field, cycling, tennis, rowing, high jump, and the Paralympics will keep you busy outside for the entire summer. While the weather is good, try some of the sports for yourself. Then, get the appropriate coin to match. This well give you many benefits and pleasures. Out of the 11 activities listed above, in one form or another, I tried my hand in eight different events. I performed well in a few and not so well in most. But I do have fond memories of them all, and coins for many of them. But either collecting or participating, I had a great time outdoors in the sun and indoors in the rain. And that is the point of both activities. There are plenty of coins minted from other countries around the world that probably depict sports that the U S Mint doesn't have. So, if you want to expand your physical activities and your collector horizon, there are many opportunities to do so.

Who knows, maybe in the future you will become an Olympian yourself or have a wonderful Olympic coin collection, with a lot of great memories keeping fit and having fun in the summer.

Looking Over Your Shoulder

Numismatic Crime: Developing a Tactical Mindset for Collectors and Dealers

By Doug Davis - President Numismatic Crime Information Center

Numismatic crime continues to escalate and the chance of a dealer or collector becoming a victim is very real in today's society. It is important to realize that not everyone is a law-abiding citizen. There are individuals and organized groups who have no regard for your life, your family's life or your possessions. In most cases you are nothing more than an inconvenient obstacle to obtaining what they want.

In nature, predators seek out easy targets - the weak and the sick ones. Similar to the animal kingdom, human predators also seek out targets of opportunity – especially those who are unaware and oblivious to what is going on around them. For this reason, it is necessary for dealers and collectors to develop a "Tactical Mindset" to reduce the chances of becoming a numismatic crime victim.

All of us at the end of the day want to just go home, relax and tend to our own business, and not be bothered by anyone. Unfortunately, there is always a small element that preys on others for personal gain and will rob, steal or even kill to achieve that goal. It is imperative for collectors and dealers to take on a state of mind that can help you stay alert to potential threats at all times and be able to intelligently react should you be faced with one.

A tactical mindset is constantly being aware of your surroundings, eliminating tunnel vision, complacency, and always being alert to any potential danger at any time of the day. Developing a tactical mindset means you train and practice certain tactics that will ensure survival for you and your loved ones in a dangerous situation. In everyday society, the "tactical arena" in which we live, work and play, is dynamic and changes with varying levels of complexity. The intentions and behavior of other people we come into contact with are not easily predictable. Therefore, it requires individuals to learn how to read body language, listen to verbal cues, and understand sensory perceived motives and intentions which allows a person to anticipate/overcome a potential threat nearby.

The major mistake of any dealer or collector is to think that he or she will never be a crime victim. In many cases the dealer or collector who becomes complacent becomes the target of a numismatic predator. Do you know who is around you when withdrawing money from an ATM machine? Do you look for suspicious vehicles following you after leaving your residence or business? Do you allow persons to get into your personal space? Do you text while walking? Do you walk down the street in a confident purposeful manner that portrays a force of presence which says, "I am not a victim"?

Being alert and non-complacent allows an individual to identify or anticipate an incident before it happens and provides an opportunity to act in a swift manner and ensure survival in a dangerous situation.

Having a tactical mindset is not leaving your vehicle unattended after a numismatic event. It is not immediately getting out of your vehicle when parking in open lots or garages without looking at your surroundings and identifying any suspicious persons or activities in the area. It is varying your daily routine and travel routes. It is not talking on a cell phone while walking down the street or getting into your vehicle. It is keeping your numismatic valuables in sight while traveling at all times. It is remembering to set all alarms and lock all doors. It is sitting with your back to the wall when eating at a restaurant. It is knowing where exits signs are in buildings. It is scanning your surroundings at all times. This is having a tactical mindset.

Personal safety countermeasures require thought and action. Always have a plan in mind. Visualize dangerous situations you might find yourself in and visualize your responses to those situations. Practice situational awareness and avoidance; know your escape routes; maintain physical boundaries and use verbal diffusion when appropriate. Your mindset, your attitude, and your tactics are crucial elements in stopping an attack. By staying aware you remove the element of surprise from an enemy or the unknown.

The collector or dealer who develops and practices a tactical mindset is one step ahead of a numismatic predator. It is not living in fear but being prepared for the unthinkable as though it were the inevitable. Maintaining a state of heightened awareness eliminates complacency and reduces your chances of becoming a numismatic crime victim. A tactical mindset means being prepared and knowing you can protect yourself. Think safety, security and survival in all aspects of your life. If you feel something is unusual or out of the ordinary and just doesn't feel right, go with your intuition. Your tactical mindset means "you refuse to be a victim".

The Numismatic Crime information Center encourages both dealers and collectors to sign-up at ***www.numismaticcrimes.org*** to receive free e-mail crime alerts. The crime alerts provide current information on crimes targeting the numismatic community.

The Numismatic Crime Information Center is a **501 (c)(3) non-profit corporation** whose mission is to serve as a national and international resource for collectors, dealers and law enforcement in the education, prevention and investigation of crimes involving coins, paper money, tokens, medals and related numismatic items. NCIC is supported solely by tax deductible donations from the numismatic industry and community. For further information contact Doug Davis at 817-723-7231 or NCIC P.O. Box 14080 Arlington, Texas 76094 or on-line at ***www.numismaticcrimes.org.***

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LESHER Referendum Dollars 1900-1901

by Duane A. Higgins

In 1900 and 1901 a private citizen of Victor, Colorado issued his own private currency. That private citizen was Joseph W. Lesher, born in Ohio in 1838. Following his service in the Civil War, he relocated to Colorado where for over 20 years worked as a silver miner, silver-mine owner and real estate investor. Lesher, an advocate of greater use of silver, believed that if silver, then depreciated, were to enjoy unlimited coinage, increased business and general prosperity would result. Others, including William Jennings Bryan, Presidential candidate; Davis H. Waite, Colorado governor and E. O. Wolcott, U.S. senator from Colorado also held this view, but it remained for Lesher to put theory into practice. Lesher died in Victor Colorado in 1918.

Many at the time felt the "Coinage Act of 1873" was the cause of silver prices being depreciated. The price of silver had dropped from around $1.25 per ounce to $0.69 per ounce by 1900. The "Coinage Act of 1873" has been referred to as "The Crime of 1873". After several years of deliberation, this act was passed which put America on the "Gold Standard" instead of bi-metal and stopped production of the standard silver dollar. This standard dollar was replaced by the "Trade Dollar" which was to be used exclusively for international trade. As silver prices began to plummet, the "Free Silver" movement began across America to override the "Coinage Act of 1873" but were unsuccessful. Production of the standard silver dollar was resumed by the Bland-Allison Act of 1878 and silver prices slowly rebounded.

Prior to the start of making of private issue money, Lesher consulted with Sen. Henry Teller and other authorities including the Secret Service and was assured his design was so different from U.S. coinage that there would be no problem. The Constitution at that time stipulated that "No State shall...coin money" but did not limit individuals. There again, Lesher felt the urge to proceed.

Lesher contracted with a die-maker in Denver to manufacture dies and begin striking approximately 100 of his octagon 1-ounce coins, which he named "Referendum Souvenirs." He called them "Referendum" because they were referred to the people for acceptance or rejection. No one was forced to take them. All "Lesher Dollars" are 8 sided with plain edges. Those struck in 1900 were 35 mm diameter and contained 480 grains of .950 silver and were marked $1.25. Those struck in 1901 were 32 mm

diameter and contained 412 1/2 grains of silver (same as the standard silver dollar) and were marked $1.00.

According to a dispatch from Victor to a Chicago newspaper on Nov. 13, 1900, "*Mr. Lesher proposes to demonstrate that the 'intrinsic value' theory is a delusion and a snare. His silver at the present quotation costs 65 cents per ounce, the expense of coining is 15 cents--80 cents in all--but he values dollars at $1.25 and intends to keep them above par. Although he is confident that the silver alone is really worth $1.29 an ounce, he admits other people may be prejudiced. Therefore, he promises to pay $1.25 in United States money on demand for each 'referendum' dollar. In order to avoid any entanglement with the Government Mr. Lesher makes his dollars eight-sided.*"

There are 6 types and 12 varieties of "Lesher Dollars". All are rare and some varieties are unique. The 1st type had only wording and consisted of 100 medals. The 2nd and 3rd types had different reverses but a panoramic view of Pike's Peak and the Cripple Creek mining district was added to the obverse. Both types had the name A.B. Bumstead (a local grocer that agreed to use the medals for exchange in his store). Of these 2 types, an estimated 710 were struck. A 4th type, called "Bank Type" had lettering on the obverse changed to: "*A commodity will give merchandise or cash at any bank*". Only 10 of this variety were struck. An estimated 1,050 of the type 5 medals were struck in 1901 with a blank space where a business or persons name could be punched or engraved on the lower half of the obverse. The type 6 is unique and has wording "TRADE MARK APPLIED FOR" in place of the mountain scene.

Based on Lesher's recollection in 1914, he believed 3,000 to 3,500 were struck. In 2008, Adna Wilde believed only about 1,870 medals were made and only 583 "Lesher Dollars" are still in existence.

Serial numbers were hand punched or engraved. No systematic numbering system was employed, so numbers bear no relationship between series to series as a whole, or to number of pieces issued. Some pieces have period after number, some do not.

Although Lesher had been assured his endeavor did not violate any laws, the Secret Service intervened, confiscating some dies and inventory but no record has been found to verify what was actually taken. This action caused Lesher to abandon his plan as being unprofitable.

In 1980, Q. David Bowers purchased the Lesher cabin in Victor, Colorado and generously donated it to the American Numismatic Association. Restoration of the cabin was needed, but that required money. To raise funds, the ANA had 1,000 special-issue versions of the "Lesher Dollar" created and sold them for $30.00 each. These are referred to as **"Lesher Restoration Dollars"** each being 1 ounce of .925 silver and maintaining the original octagon shape. The primary visual difference is the Lesher cabin superimposed in front of the mountains and the wording on the lower portion of the obverse which is: RECEIPT / IN SUPPORT / LESHER HOUSE RESTORATION / AT VICTOR, COLORADO / NO. [serial number stamped into medal].

Resources:

- A Guide Book of United States Coins (Redbook)
- Forgotten Colorado Silver by Robert D. Leonard Jr., Kenneth L. Hallenback & Adna G. Wilde Jr.
- The Crime of 1873 by Robert R. Van Ryzin
- Various internet sites

All images courtesy of Heritage Auctions.

ON THE RECORD

By Bill Graves

Just finished my taxes, and it's time for the next edition of the NCNA Journal. It is always a challenge to get started pulling together the next article, but I always enjoy the work as it comes together. I had kind of a tough start to 2024 as I discovered that I needed bypass surgery, so on February 15 I had what they call a CABG procedure. Long story short, I've had a rough slog missing several shows and cutting short others, but now I'm on the mend. I did, however, make a few shows in the interim, including the Charlotte Coin Club Show just prior to surgery armed with my nitro pills. Unfortunately, I had to cut short the Statesville and Wilmington shows, but did survive a one-day event in Lexington, NC in April.

Shows have remained about the same as retail continues to be very slow, but the slack is being picked up with strong high end collector traffic and continued robust wholesale business. Back drop to this mixed market, is the fact the precious metals sector has had a significant run-up in recent weeks, with gold reaching new highs and silver exceeding $30/oz. for the first time in many years.

Well, down to business: this time, as promised, we are going to delve into the topic of encased postage stamps, a creation of one John Gault. Let's start with a little background. When paying for goods or services today, we usually use credit cards, debit cards, checks, or occasionally cash. Well, back in the day, when buying through the mail and the purchase amount was small, and the seller agreeable, they might send unused postage stamps as payment. Only twice have postage stamps ever assumed any appreciable importance as currency, even though they are actually an obligation of the government. These two times were during the Civil War, when they came into use in the form of encased postage stamps, and for a time during World War I.

The Civil War brought with it an unbelievable coin shortage. While there weren't nearly as many people in the United States as there are now, there also weren't nearly as many coins – allowing for recalled large cents, melted coins, and coins held by banks as reserve, there weren't 10 coins per person in circulation, and that is the year 1860, not during the Civil War. There had, for a long time, been a chronic shortage of "hard money", with foreign coins being legal until 1857. Private tokens helped supply some of the change and paper money of the many banks was the primary circulating medium for amounts of $1 and above. It is very clear that a currency situation such as this would be severely disrupted by an emergency of the magnitude of the Civil War, accompanied by the expanded industry demand during wartime which brings with it a need for more coins. To add to the mix, for the first couple of years, the outcome of the Civil War was in doubt, which caused people to hoard coins in order to salvage something from the war if all else was lost.

With the opening of the Civil War, gold coins disappeared from circulation, and silver was then hoarded, and finally even the copper-nickel cents disappeared,

coupled with the fact the specie payments had been suspended in 1862. Merchants, particularly those that did business in small articles had to rely on makeshift credit memos, cardboard and paper notes in small denominations, and barter, to do any business at all.

It was clear that what was needed was a universal currency that would be good anywhere. Until Postage Currency and Fractional Currency of the U.S. government entered circulation late in 1862 and after, the interim short-term solution was U.S postage stamps in some type form or fashion. Congress acted fast and President Lincoln signed the Act on July 17, 1862 which authorized the use of postage and other stamps of the United States as currency for small amounts. Actually, they acted a bit too fast, according to the Act of the Treasury Department was to supply and redeem the stamps but it is the Post Office that handles postage stamps, and no mention of the Post Office was ever made in the Act. As a result, as soon as runs on local Post Offices exhausted their supplies, the Post Master General ordered them to supply only for normal postal use.

As you can well imagine, the trouble with postage stamps as currency is that they soon became dirty, sticky, torn, lost or worn out. In retrospect the obvious solution would seem to have been envelopes with windows in them; unfortunately, window envelopes had not yet been invented nor had cellophane. That left mica as the only workable transparent substance available at the time. Instead of attempting to attach a mica window to an envelope, so that the stamps inside might be seen, John Gault, the inventor of the encased postage stamp, made them in a brass circular shaped brass holder instead. These holders were manufactured for Gault by Scovill & Co., which subsequently yielded Gault a patent on encased postage stamps on August 12, 1862.

How did Gault sell his encased postage stamp idea to the merchants that placed their advertisement on the back? In the New England and New York area it was probably through personal contact initially, particularly with users such as Ayer's, to which he showed samples of those first prepared with his patent notice. After they became familiar to the public, smaller and later users in this area were probably solicited through his newspaper advertisement.

For perspective, the encased stamps consist of brass frame, 25 mm in size, containing a U.S. postage stamp of 1 to 90 cent denominations, with their cost set at face value plus a $20 per thousand sellers premium. Unfortunately, except for the 10-cent, the higher values did not coincide with denominations of U.S. coins, although the 12-cent and 24-cent stamps were close to the old one-bit and two-bit Mexican coins and were probably used on that basis. Usually, the frames utilized for the encased postage stamps are plain with "Ribbed" frames being used on a small number of varieties. However, more correctly ribbed should be referred to as "grooved" frames since the obverse of the frame around the stamp has thin parallel grooves.

For the collector, U.S. encased postage stamps can be difficult to obtain, with small adopter varieties being rare, with only 500 to perhaps a thousand or two having been made originally. Larger users such as Ayer's which were probably

made by the thousands, have been greatly reduced in number due to the destruction of encased postage stamps, as mica has a bad way of cracking so the face and stamps were lost from many and subsequently discarded. As stamp prices went up among collectors, many cases were broken open and the stamps removed for collection (just as revenue stamps have been removed from historical documents). Regardless of type, an encased postage stamp with perfect mica, stamp and frame is a rarity.

John Gault died in 1900, having seen his hopes for prosperity fade quickly, as serious collector interest in his encasements didn't begin until after his passing. A few collectors had recognized the importance of his product to numismatic history even earlier, and shortly after the time of their issue had included specimens of encased postage stamps in their collections of the various currency expedients in circulation in 1862-1863. Collectors of encased postage stamps have several different strategies open to them. One method involves assembling a complete set of the 31 merchants/products who commissioned encasements from John Galut, including one piece from each.

Another way of collecting involves obtaining all the known denominations issued by firms located in a particular geographical area. Alternatively, the collector can specialize in a particular class of merchants, for example, including only makers of patent medicines or sellers of dry foods, etc. Keep in mind that, in general, the average encased postage stamp almost never will exceed the grade of Very Fine. The cases range in color from black to rich golden brown, with many having remnants of tinning applied to the backs, also referred to as "silvering." The stamps range from bright to heavily faded, with the average stamp being slightly faded. The one-cent blue stamp is very often found bright and unfaded, while the three-cent red-brown stamps appear to have faded very quickly. The five-cent red-brown, 10-cent yellow-green, and 12-cent black stamps are usually found with most of their original coloring intact. The 24-cent red-lilac stamp is also found faded, although not as heavily as the 3-cent rose. Both the 30-cent orange and 90-cent blue stamps are usually found only partially faded. The mica facing, added to protect the stamp during use, is usually found with varying degrees of minute hair lines or lamination, either on the top layer of the mica than throughout all the layers. Two styles of cases were used by Scovill Manufacturing Company. For one, the two front tabs of the frame are ribbed, while they are plain on the other.

In closing, by far the most prolific adopter of the encased postage stamp was none other than Dr. James C. Ayer of Lowell, Massachusetts. Although, there were dozens of adopters from as far west as Peoria, IL, and even Canadian merchants from Montreal, most of the concentration was in the New York and Boston region. Many opportunities exist for a variety of ways to collect encased postage stamps, so have some fun deciding how you want to tackle this quirky little niche.

Until the next time, enjoy your hobby!

Getting to Know Your NCNA Board

By Perry Siegel

Daniel Mack Freeman was born in Lumberton, North Carolina as the last of five children, the "caboose" of the family as his dad liked to tell his friends. Known to family and close friends as Danny Mack, he became interested in coins at the young age of eight years old. Danny and his friends would pick up discarded soft drink bottles along the streets and sell them for two cents each at the neighborhood grocery, where they would then buy candy. One day Danny noticed a 1905 Indian Head Cent as part of his payment and a life-long love affair with coins began! His mother and father both encouraged this newly discovered interest. Danny's mother would drive him downtown to a local bank once he had saved up a dollar to exchange it for a real silver dollar, and Danny's dad in turn would take him each month to the local coin club meeting. When he was about twelve years old, Danny started going to his father's car dealership to work after school every day, washing cars, sweeping the shop floors, basically whatever he could to justify a small salary. Danny bought his very first gold coin, a $5 Liberty, with the initial $15 he had saved. Candy had apparently taken a back seat by then! When he turned sixteen years old, and earned his driver's license, the first out of town trip Danny ever took was to a coin show.

Danny's parents started pushing him to prepare for college, but he kept saying no, that he wanted to be a coin dealer. They laughed and said it was only a hobby, and that he could not make any real money and earn a living that way. Danny had apparently never heard the expression that to make a million dollars as a coin dealer, you need to start with two million! Despite that, for a while after high school Danny would attend coin shows in North and South Carolina from time to time. His father kept after him to work for him at the auto dealership or one of his textile plants, and over time Danny did both, and then he was trapped. Coins were placed on the "back burner" but not forgotten. He had started taking flying lessons and in the early 1980's Danny bought his first airplane. First long trip…you guessed it…a coin show and auction in Atlanta, Georgia! Flying certainly made it more manageable to work and still find time for numismatics.

One day when Danny's dad was unhappy because he had taken some time off from work, he showed him two Bechtler gold pieces that were new "die

varieties." Needless to say, he didn't share Danny's excitement, saying he was crazy to have paid $3,500 for those two coins. A few weeks later Danny informed him that he would not be at work on Friday and Saturday in order to attend a coin show in Baltimore. The following Monday morning Danny returned and showed his father a check for $40,000! Fast forward to approximately 2008, and Danny attended a few more coin shows part time once again. At Mickey Smith's urging he started attending NCNA board meetings, and served as a "club liaison" with the local coin clubs. Next thing he knew he was drafted onto the board. In 2016 Danny became a volunteer representative for the ANA, and received the prestigious ANA Presidential Award in 2021 for grassroots work with local and state clubs.

Danny's dad passed in 1996, and his mother in 2012, so his brother and he work together managing the family business which now consists mainly of commercial building, apartment and townhouse rentals. Danny has been married to the same woman, Deborah since 1983, and they have two daughters and three grandchildren. Of course, he finds time to attend coin shows in North and South Carolina, where you can spot him like a beacon in the fog in his fluorescent green shirt.

Answers for the questions on page 15 of this edition of the NCNA Journal (answers from the 2024 RED BOOK):

1. *Black Diamond* was a buffalo in the New York Central Park Zoo and was supposedly the model for James Earle Frasers' buffalo nickel. Black Diamond was slaughtered in 1915 and his steaks were sold for $2 a pound. (Page 129 and Wikipedia)
2. 15 states, with "K" for Kentucky at the top. (Page 73)
3. Christopher Bechtler gold dollar: ONE DOLLAR CAROLINA, 28G, N Reversed. (Pages 405-406)
4. He was the King of Hawaii and is on the Hawaiian cent of 1847. (Page 436)
5. They were designed by the US Mint Chief Engraver George T. Morgan (Pages 234-235)
6. The trade dollar has the most silver. A trade dollar has .7874 oz pure silver, a Morgan dollar has .77344 oz of pure silver. 2024 Pg 233, 235
7. The District of Columbia and US Territories Quarters in 2009 had 6 coins. (Pages 185-186)
8. There are no stars below the eagle on variety 1 and there are 3 stars below variety 2. (Page 172)
9. The 1849C open wreath, "extremely rare." (Page 255)
10. 4 originals were struck on a screw press using the Confederate reverse and a Union obverse die. (Page 435)

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♣ News from the Clubs ♣

*Go to the NCNA website **NCNA.club** for the most recent updates on local club contacts, information, and news.*

Attention NCNA Member Coin Clubs!

The *NCNA Journal* needs your club news and updates on your club's activities!

Club leaders: ***Please have your representative send updates to the Journal regarding your club's activities as well as obituaries of members who recently passed away.***

Updates should be sent to Greg Cheek at ghcheek@earthlink.net or Greg Cheek – NCNA, PO Box 185, Yadkinville, NC 27055.

Thanks in advance for your help with keeping other NCNA members updated and aware of your club's organization changes, events and projects.

NCNA Classifieds

Current NCNA members may place a free, text-only buy/sell/trade ad in the *NCNA Journal*. Ads are limited to 50 words (more as space allows). Ads from non-members will be considered as space allows; cost for non-members is 25¢ per word (minimum of 20 words). The NCNA reserves the right to edit ads to fit the available space, and to refuse ads at its discretion.

WANTED: Columbian Exposition Half Dollar (Souvenir Coin) or Isabella Quarter exonumia or ephemera. Especially want original holders for distribution of the coins (leather, paper, clamshell, etc.) and the Gorham St. Cloud pattern spoon with half dollar in the bowl. Contact Russ Frank at rfrank2@nc.rr.com or 919-522-7364.

FOR SALE: Complete set of US Commemorative set of half dollars including the Lafayette Dollar and the Isabella Quarter. There are also extra coins such as the Grant with Star, Missouri 2x4, and Alabama 2x2. Very nice set of high-grade coins. Contact Eric Dailey at ericdaily@roadrunner.com or 704-880-2925.

***Your ad can be here in the next issue of the* NCNA Journal!**

Join the Club!

John Reich Collectors Society (JRCS)

The purpose of the John Reich Collectors Society (JRCS) is to encourage the study of numismatics, particularly United States gold and silver coins minted before the introduction of the Seated Liberty design, and to provide technical and educational information concerning such coins. The JRCS is a specialty numismatic organization of over 450 numismatics from all over the United States.

In the mid-1970s, David Davis was the person most instrumental in bringing together the eight individuals he knew who collected three or more denominations of the Turban Head design - die-hard collectors from six different states. Bust half dimes, dimes and quarters were the preferred topics of conversation as the subject of bust halves was monopolized by the Bust Half Nut Club, and the dollars were just too expensive.

As the gathering of census information and comradeship continued, the embryonic JRCS took a new direction as Dave, John McCloskey and Russ Logan agreed to author the book on the early dimes. The Dime Book supplied the catalyst for structuring JRCS on a more formal basis. On March 20, 1983, all five authors (now including Bill Subjack and Allen Lovejoy) met in Cleveland, Ohio to finalize the details for the Dime Book and lay the groundwork for organizing the John Reich Collectors Society.

At the 1984 Detroit ANA convention, the authors met again along with Jules Reiver. At the 1985 Baltimore ANA convention the directors opened the membership to anyone willing to pay $10 annual dues, which would include a subscription to the *John Reich Journal*. Dave Davis volunteered to be editor and published the first journal in January 1986. During the 1986 ANA convention in Milwaukee the first open meeting was held. The club now had 266 members and had published two journals. At the 1987 ANA in Atlanta the club's purpose was redefined to also provide technical and educational information about US gold coins minted prior to 1840.

The Journal continued as a tri-annual publication under the leadership of Dave Davis until November 1991, when Keith Bellman and Brad Karoleff were then appointed co-editors. The Journal is presently being sent to over 450 members. In 1998 Brad Karoleff was appointed editor. The Journal solicits articles and feedback from members and serves as a public forum for encouraging detailed study in the field of Federal coinage. The JRCS continues to provide great satisfaction to many knowledgeable collectors.

All information in this article is courtesy of the JRCS. Please go to the JRCS website at ***jrcs.org*** *for more information about or to join the JRCS.*

NCNA Membership Benefits

The NCNA was established to bring together those interested in numismatics and to foster a sharing of numismatic knowledge through its publications, its annual Convention and its support of local coin clubs. NCNA membership is open to collectors, dealers and clubs.

Why Join the NCNA?

- **Fellowship:** Become part of a numismatic community that stretches from the Great Smoky Mountains to the Outer Banks!
- ***NCNA Journal*:** Receive an award-winning quarterly magazine with informative articles, NCNA organizational updates and the latest news from member clubs.
- **Discounts on Books & Supplies**: Receive a 10% discount on numismatic books and supplies from participating dealers.
- **Annual Convention:** The NCNA hosts one of the larger coin and currency shows in North Carolina each year, featuring local and regional dealers.
    - ✓ NCNA members can enter the Convention bourse 30 minutes before the general public. (Valid NCNA membership card must be shown.)
- **Local Clubs:** The NCNA can assist with the organization of a new club or the ongoing support of an existing club. Contact us if you need assistance!
- **Club Liaison Program:** A program that brings together club representatives from across the state to exchange ideas and collaborate on improving the club experience for all members.
- **Annual Awards:** Each year the NCNA presents awards to those who have contributed to the advancement of the hobby through their support of the organization and/or the sharing of their expertise with other collectors.

Young Collector Program

The NCNA offers an educational program specifically designed for young collectors. The program was created to help develop the next generation of collectors by encouraging today's youth to become active in coin and paper money collecting.

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2024 NCNA Board of Directors Meeting Schedule

All NCNA BOD meetings are open to the NCNA membership. BOD meetings are usually scheduled on Saturday, immediately following the close of the coin show bourse and times are TBD. ***Please note that the Annual NCNA General Membership Meeting at Cabarrus Arena at 8:30 AM is open to all members of the NCNA. All members, dealers, and guests are encouraged to attend.***

Meeting Location	Date
Charlotte Coin Club Show - Charlotte **(Friday)**	Feb. 9, 2024
Azalea Festival Coin Show - Wilmington	April 6, 2024
Raleigh Money Expo - Raleigh Coin Show - Raleigh	June 22, 2024
Iredell-Statesville Coin Club Show - Statesville	Aug. 10, 2024
NCNA Convention - General Membership - Concord	Oct. 5, 2024
Carolina Coin & Stamp Show – Raleigh	Nov. 23, 2024

NCNA Local Club Outreach & Coordination

NCNA BOD Directors Bill Graves and Danny Freeman have reached out to local clubs for updated contact and other information, which has been posted on the NCNA website. They are continuing to reach out to local coin clubs and facilitate forums for sharing ideas and forming partnerships. Please feel free to contact Bill or Danny, as they are very interested in your ideas and suggestions.

NCNA Website (http://www.NCNA.CLUB)

The NCNA website is an important tool for sharing information with the membership. Alan Stullenbarger currently serves as our webmaster, with Perry Siegel providing administration for the website. Local club representatives should send all local club contact updates and news to Perry Siegel. Please send all coin and stamp show updates to Bill Graves.

NCNA Facebook Page & Other Social Media (www.facebook.com/NCCollector)

The NCNA Facebook page is another important tool for sharing information with the membership and beyond. Paul Landsberg has taken on Facebook administrative activities for our page, exploring fresh ideas in utilizing other social media to promote our hobby. Please feel free to share your ideas and suggestions with Paul in the social media arena. This is still a fairly under explored area and much more can be done to use it to promote the hobby.

North Carolina Numismatic Association

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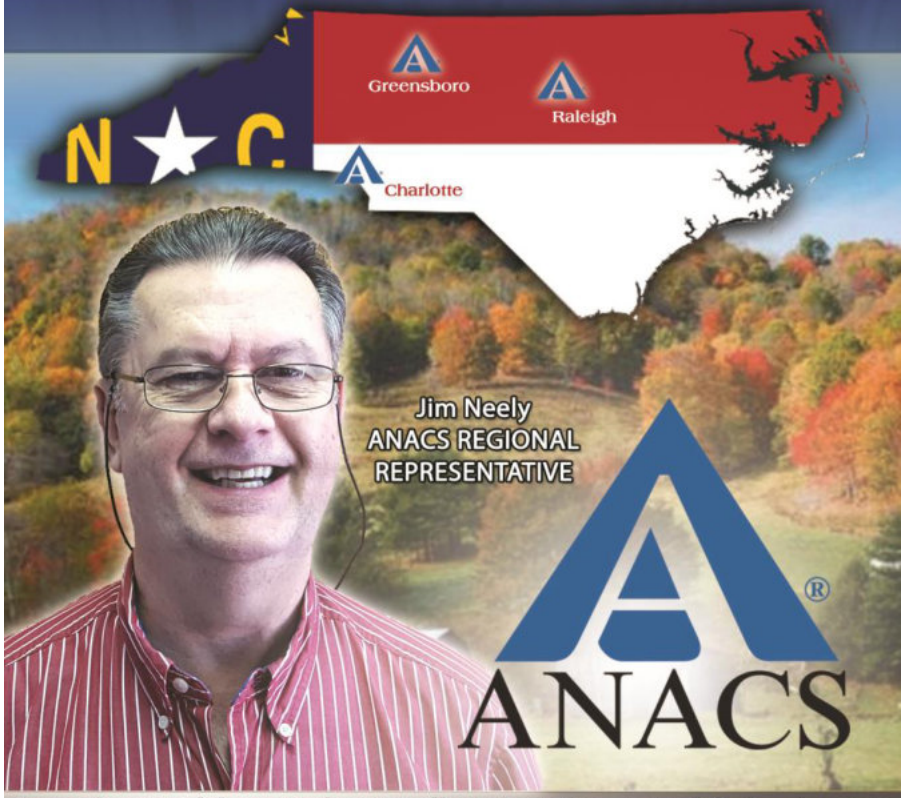

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